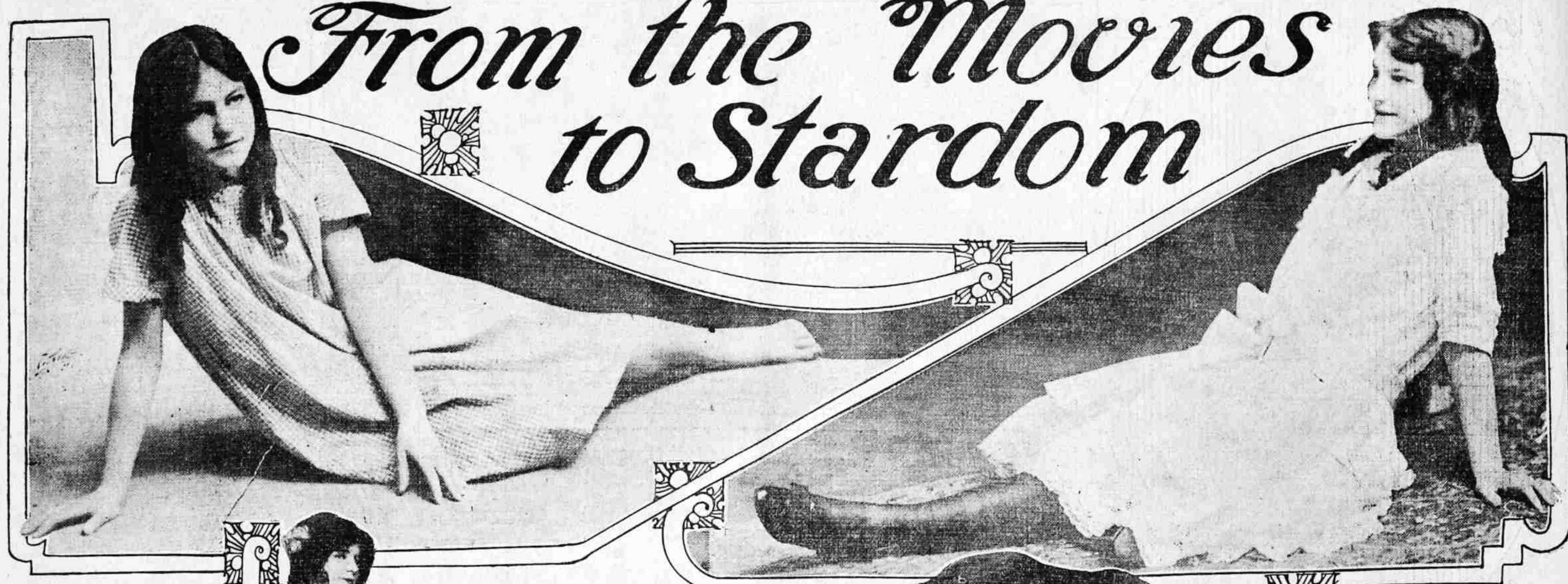


From the Movies to Stardom



When a stage star reaches the zenith of her brilliancy she is usually besought by moving picture producers to play before the camera. They want her name to lend its prestige to the film they are about to produce.

With Viola Dana the reserve has been true. After thirteen years of playing before the camera in childish roles she has suddenly been claimed for the stage and at the age of 16 is leading her company as a star. In fact, she began starring when only 15 for she was given the title role of "The Poor Little Rich Girl" last August in New York.

The story of her sudden jump from the movies to stardom is one of the most brilliant in theatrical circles, for Miss Dana is a star of the first magnitude and her brilliancy is ever increasing.

Her start as an actress was not due to her own wish. It was more a matter of bread and butter her elder sisters had to buy for her. When she was 3 years old moving pictures were just beginning to become popular. The pioneer picture show houses were appearing in the larger cities and some of the more daring amusement companies in the smaller cities were taking them up. Her elder sister was doing a little acting before the film making camera. One day the producer wanted a scene with a baby in it. The elder sister thought of Viola, just 3 years old, and brought her to perform the baby role. Viola was a good actress. She did her baby stunts just as she was directed and the producer put her on regularly whenever he wanted a baby scene.

The little girl grew and as she grew the producer found more parts for her to play. They are always needing children in the movies and Viola could fill the bill every time. Persons who went to the moving picture shows thirteen years ago and saw the films produced in the Edison motion picture studios have had the pleasure of watching this delightful little baby toddle into girlhood and now into young womanhood.

MISS DANA WANTS TO PLAY JULIET.

Brought up to acting from babyhood, Miss Dana early had ambitions to be a great actress. She read Shakespeare as soon as she was able and long before those who had charge of her bringing up thought she was able. Once she went to the play, "Romeo and Juliet," and saw Miss Marlowe take the part of Shakespeare's heroine. "Miss Marlowe is too old," said Miss Dana. "She does wonderfully as Juliet but she is much older than Juliet really was. Juliet was a girl in her teens just like me. I'm going to play Juliet when I get a chance."

Her first chance to go on the stage as a real actress was a year ago in "The Littlest Rebel," when she took the part of Virgie, but did not command the attention of the managers then. It was not for several months that she received recognition as a star and then it was not because of her performance as Virgie.

Joseph Brooks, manager of "The Poor Little Rich Girl," was searching high and low for someone who could take the role of Gwendolyn. Day after day he sat in his office interviewing applicants. Whoever played the part had to look like a girl and "had to have a girl's voice. She had to be a good actress too, for the part is the most important in the play. Older actresses could not make up as a girl to suit Brooks. Tall girls, short girls, fat girls, skinny girls, pretty girls, homely girls and freckled girls applied to take the title role.

After a particularly trying day when Brooks and his stage director had wearied of examining applicants, the stage director suggested they stop in a moving picture theater where they could enjoy the cool air of the electric fans and at the same time divert their minds. As they entered the theater they saw the picture of Miss Dana on the screen.

"That girl's an actress," said Brooks to his stage director. As they watched her play on the screen Brooks became more than ever convinced of the girl's ability. "I wonder who she is," he said. "I want her for the part of Gwendolyn."

He rushed from the theater to the nearest telephone station and got the Edison studios on the wire. "Hello, hello," he called. "Is this the Edison Studio. I'm Brooks, Joseph Brooks."

And then he told about the girl he had seen in the pictures and

MISS VIOLA DANA in several poses.

Viola Dana, Just Turned Sixteen, Has Been on the Stage Since Three Years Old, First Playing Before the Camera and Now at the Head of Her Company.

wanted to know her address. The address was supplied and he hired a taxicab to send for the girl. Within an hour she had seen the manager, signed the contract and with her lines in her pocket was speeding in the taxi to her home in the Bronx, saying over and over to herself, "I'm going to be Gwendolyn, and after that I'm going to be Juliet."

MISS DANA WINS INSTANT SUCCESS.

Miss Dana's success was instantaneous. At the close of her first performance she was famous and every dramatic critic in New York was sounding her praises. After a long run in New York she played for six weeks with ever-increasing favor and is now starting on a tour of the country with her company. Psychologists are unable to account for such prodigies as Miss Dana. As a usual thing success does not come until middle life. At the age of 15 most girls are just bidding farewell to their dolls and they have no thought of the future. The world is a big playground to them. The fact that some day they must fill a place in the world as a wife or with an independent career is scarcely thought of except in a haphazard sort of a way. When they do think of such things they cannot accomplish their desires except after long years of study and disappointment.

With men maturity comes even later than with women. In our colleges and universities the vast majority of men students have not made up their minds as to their career.

Not until a man has reached 21 does he think seriously of what he will do. His parents do not expect him to amount to anything, either, until long after that age. He is too young, they say, and their saying it tends to make him feel his own insufficiency.

Once in a while a youth breaks forth into full manhood long before his time. Alexander Hamilton was one of these. For youthful brilliancy he probably was without a peer. When 14 years old he was placed in complete charge of a big business at Vera Cruz in the West Indies when his employer was in the American Colonies. From that moment began a brilliant career in spite of poverty and hardship.

Hamilton was born amid troubles. His mother was the wife of a Dane and the marriage was uncongenial. She divorced him and married James Hamilton, an English business man of the Island of Nevis, in the British West Indies. Divorce at that time was uncommon and meant practical ostracism from society. Hamilton was born amid disgrace because of that divorce. His father was a poor business man and was unable to



educate his son properly. That is why the youth was sent to Vera Cruz to work.

A hurricane gave Hamilton his chance at fame and also gave him to the cause of American freedom. While working at Vera Cruz a terrific hurricane swept the West Indies. Hamilton wrote a description of that storm and sent it to a public journal for publication. He did not sign his name to it, but the story aroused general interest. The editor of the journal was asked who wrote it. He replied there was a youngster working in Nicholas Cruger's counting house who had written the brilliant story.

When it became generally known that the story was written by a boy 15 years old town pride rose to a great height. Money was quietly raised to send the brilliant boy to New Jersey to complete his education. He was dedicated by the town of Vera Cruz to become a second Shakespeare. He began his studies at the grammar school at Elizabethtown, N. J. In a year he had run over all the course and fitted himself for the university. REFUSED ADMISSION AT PRINCETON. He went to Princeton and asked for admission there from Dr. Witherspoon with the stipulation that he

be allowed to take as many studies as he wished. He explained he did not want to put the good people of Vera Cruz to great expense of educating him and modestly told Dr. Witherspoon that his mind was so brilliant that he could do the work of three ordinary students. Dr. Witherspoon rejected him on those conditions, so he went to King's College, New York, now Columbia University.

When 17 years old he made himself famous by a wonderful speech in New York denouncing the British tax on tea and speaking for armed resistance against England. His force of reasoning, his eloquence and his clearness won for him the title of the eloquent collegian. After winning fame as an orator he began writing for patriotic journals on behalf of the people and against British taxation without representation. He was opposed in these writings by Dr. Cooper, president of King's College. Hamilton's writings were far more brilliant than those of his instructor and did much to win loyalty to the cause of the colonies in New York.

A year later when war had broken out with England, Hamilton had distinguished himself on the field. Later he became George Washington's private secretary. When the constitution was up for adoption after American independence had been granted it was Ham-

ilton who persuaded the people by oratory and literary brilliancy to adopt the constitution and make the country a real United States. American finance was in a deplorable condition when Washington became President and it was Hamilton on whom Washington called to put the country on a firm financial basis. Hamilton was only 32 years old when made Secretary of the Treasury. With a clearness of intellect he lived up to the expectations of his friends in Vera Cruz. He established the credit of the bankrupt States and raised money where it was thought there was none. Hamilton never became a literary genius as his patrons hoped he would. The Revolution-ary War took away his interest in literary work. His ability as a writer was divided. Yet in his short life he had won just fame in four lines of endeavor. He had proven his ability as a writer, as an orator, as a soldier and as a statesman. Had his ability been concentrated on writing the citizens of Vera Cruz probably could have produced a second Shakespeare as they hoped.

Miss Dana is concentrating her mind on one thing. She is an actress. Her life has been one continuous round of acting. She cannot remember her first performance when her sister told her to cry and laugh before the camera. Her

earliest recollections are of work before the reel machine. Her admirers say she already ranks up with the best of the stage performers. They believe that before many years everyone will be willing to place her in the rank with Bernhardt.

A Son of the Rothschilds. Erich von Goldschmidt-Rothschild, the youthful son of the world powerful house of money kings, was a guest of New York City, traveling around the world with Dr. Victor von Varendorff, his physician and traveling companion. Young Erich has some interesting views on love, marriage and other things. This is his philosophy, as he outlined it in brief in an interview here:

Thirty is time enough to choose a wife.

Too many marriages are made nowadays before we meet half the people we are going to meet.

I do not object to the slit skirt. When a woman has charms she should not be loath to display them.

I am willing to be charitable, but I do not want to be what is known in America as "easy."

America can be proud of four things—the Grand Canyon, its large cities, such as New York and Chicago; its girls and photographers.

Mr. Rothschild was asked by a reporter in Chicago whether he would see Belmont in New York, and he answered: "You men Belmont Hotel?"

"No," said the reporter, "August Belmont."

"Who is he?" "Why his firm for many years were the agents of your family in New York."

"Is that so?" said young Rothschild. "I never heard of him. My family has many agents, you know."

This will be quite a surprise to all of the jockeys on the racetrack. When the youth of millions had returned to bed he munched on a bit of fruit the while he talked of love and marriage and a dozen other things.

"Ich Hebe, du Hebst, er Hebt," he said, jokingly. "You see, I am still a boy and too young to be very much concerned with love and marriage—at 13. One should live the life of a carefree boy until he is 21. Even then he should not marry."

"You would know why? At that age the average young man has not—what is it you say in America? Settled down—that's it. He is liable to be infatuated for the time being and then—then comes regret and blighted hopes and happiness. Too many marriages are made nowadays before we meet half the people we are going to."

"Thirty is time enough to choose a wife. One has then been buffeted on the sea of bachelorhood and can more fully appreciate the joy of a home."

The young student of Oxford smiled and intimated he had been reading some of America's "best sellers." Then he said he was thinking seriously of the day he will bring a bride to his villa at Frankfurt-am-Main.

"There will be a Mrs. Rothschild," he said. "Who will be I do not know. Yes, she must be beautiful and have dimples. Her very presence must suggest a spirit of pride—almost akin to insolence. Likewise she must be haughty. Yet she must not be haughty. Likeable and tolerant—broadminded, so to speak. Her eyes? Perhaps they shall be blue—perhaps of a dark color. But they must be appealing and bewitching."

"I heard that some American women—and men, too—criticize the—the—"

"Silt skirt?" "Yes, I think that is what you call it," said young Erich. "In my opinion it is attractive and distinctive. When a woman has charms she should not be loath to display them, providing she does not overstep the bounds of decency. I shall expect my wife to be fashionably attired."

"My wife need not be wealthy. Money is not everything. She need not be what we term in Europe—of my class. She must only be one I love and who loves me in a perfectly real and sincere way."

Then he turned his mind to other things. He told of his trip around the world and of his impressions of America.

"Europe has much to learn from America," he said, "but the old can still teach the young, and America may still learn from Europe—if only wise conservatism."